

UNIVERSITY OF TORONTO FACULTY OF MUSIC

HISTORICAL PERFORMANCE ENSEMBLES

TIMOTHY MCGEE, DIRECTOR

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WEDNESDAY, APRIL 5, 1989

8:00 PM

WALTER HALL

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I

MEDIEVAL SONGS AND DANCES

Kalenda maya	ANON. (text: Raimbaut de Vaqueiras)
La seconde estampie royal	ANON. (14th century)
Con dolce brama	MAETRO PIERO (fl. 1370)
Penser en vous	HAYNE VAN GHIZEGHEM (fl. 1465)
Resvillies vous	GUILLAUME DUFAY (c.1400-1474)
Malheureulx cueur	DUFAY

Meredith Hall, soprano, harp; Ariel Harwood-Jones, soprano
Bernard Farley, lute; Jill Dawson, rebec, vielle; Suzanne Paterson, recorders

II

SONGS AND MADRIGALS FROM THE RENAISSANCE

Quanto sia lieto il giorno	PHILIPPE VERDELLOT (fl. 1530)
Amor, io sento l'alma	
Tant que vivray	CLAUDIN DE SERMISY (c.1490-1562)
Jouissance vous donneray	SERMISY
Now, Oh Now	JOHN DOWLAND (1563-1626)
Besides a Fountain	THOMAS MORLEY (1557-1602)
Cease, Troubled Thoughts	ROBERT JONES (c.1610)

Kim Hardy, Ariel Harwood-Jones and Xena Zwicker, soprano
Mervin Fick, tenor; Michael Thomas, baritone
Paul Pigat and Alvise Migotto, lute

* * * INTERMISSION * * *

III

CONCERTED MADRIGALS BY CLAUDIO MONTEVERDI (1567-1643)

Zefiro torna

Jay Lambie, tenor; Bryan Martin, baritone;
Todd Gilman, viola da gamba; Stephanie Martin, harpsichord

Chieme d'oro

Ariel Harwood-Jones, soprano; Xena Zwicker, soprano;
Stephen Dirkes and Elizabeth Fekete, recorder;
Alvise Migotto, lute; Paul Pigat, lute;
Todd Gilman, viola da gamba; Mervin Fick, harpsichord

Lamento della ninfa

Meredith Hall, soprano; Jay Lambie, tenor;
Bryan Martin and Michael Thomas, baritone;
Todd Gilman, viola da gamba; Stephanie Martin, harpsichord

IV

Sonata in A minor

DARIO CASTELLO (C. 1629)

Allegro; presto; adagio

Lawrence Beckwith, violin; Todd Gilman, viola da gamba
Stephanie Martin, harpsichord

V

Der Herr denket an uns

JOHANN SEBASTIAN BACH (1685-1750)

(Cantata 196)

sinfonia

quartet: Der Herr denket an uns

aria: Er segnet, die Herrn furchten

duo: Der Herr segne euch

chorus: Ihr seid die Gesegneten des Herrn

SOLOISTS:

Carla Sved, Hope Nightingale, Jay Lambie, Michael Thomas

CHORUS:

Kim Hardy, Ariel Harwood-Jones, Xena Zwicker, Diane English, Mervin Fick, Bryan Martin

INSTRUMENTAL ENSEMBLE:

Lawrence Beckwith and Jill Dawson, violin
Rudolf Sternadel, viola; Todd Gilman, violoncello
Stephanie Martin, organ

NOTES AND TRANSLATIONS

I

This group of 14th and 15th century songs and dances encompasses a wide range of styles, as well as a variety of performing forces. *Kalenda Maya*, is a vocal dance, an *estampie*. *Con dolce brama* is an Italian 'chase' song, so named because the upper parts follow one another, as in a round. Unlike the serious love poetry of *Kalenda maya*, the text for *Con dolce brama* is full of double meanings and innuendo, although superficially about fishing. The three last songs are all French chansons, an elegant and courtly genre, popular throughout Europe during the late Middle Ages and Renaissance. The most common subject of the chanson is love, and these three are no exception. *Resvillies vous* was written to celebrate the marriage of Carlo Malatesta and Vittoria di Lorenzo Colonna in 1423. The text describes the wedding, and includes the Malatesta name as a refrain for each stanza. *Malheureulx cuer*, written much later in the 15th century, may possibly have been composed for the French royal court of Charles VII.

Kalenda maya: 'Neither May Day nor the beech tree's leaves nor the song of birds nor gladiolus flowers are pleasing to me, noble lady, until I receive a swift messenger from you. And may I be joined to you and drawn toward you, perfect lady; and may the jealous one fall stricken before I must leave you.'

Con dolce brama: 'With strong desire I said to my mate as we boarded the ship, 'let's go to my woman's port.'"

Malheureulx cuer: 'Unhappy heart, what are you trying to do? I cannot think why you make me bear so much pain.'

II

The madrigal, with its expressive poetry and music, was one of the most popular forms of Italian vocal music in the 16th century. This set of pieces begins with two early madrigals written by Philippe Verdelot, a French composer who worked for most of his career in Italy.

Tant que vivray and *Jouissance vous donneray* are chansons, but in quite a different style from those by Dufay and his contemporaries. Like the Italian madrigalists, Claudin de Sermisy was concerned with conveying the meaning of the text. His musical settings closely follow the poetic accentuation, with all of the voices moving simultaneously to achieve clear text declamation. These chansons were set both as solo songs with accompaniment, and for four voices.

The group of English songs and madrigals begins with a lute song by John Dowland. In contrast to the restrained style of this piece, the madrigals by Thomas Morley and Robert Jones show the influence of the more dramatic Italian madrigal style which had become popular through the circulation of Italian madrigals in English translation as early as the 1570's.

Quanto sia lieto il giorno: 'How happy is the day in which things of the past are revealed. I, a nymph, and we shepherds, now sing together about our loves.'

Amor, io sento l'anima: 'I feel my soul return to the fire of love where I was happy.'

Tant que vivray: 'As long as I shall live in a flourishing age I shall lovingly serve mighty God.'

Jouissance vous donneray: 'Joy shall be yours, dearest love, and I shall lead you where hope would have you seek your pleasure.'

III

A late style of madrigal, for virtuoso solo voices and accompaniment -- called concerted madrigal -- is represented in these works by Monteverdi, published in three different collections between 1619 and 1638. In *Zefiro torna*, the instrumental bass part consists of a short pattern repeated throughout the work, accompanying a pair of vocal lines. The *Lamento della ninfa* was published in Monteverdi's eighth book of madrigals, the *Madrigali guerrieri ed amorosi* (Madrigals of war and love). It is labelled 'rappresentativo,' which suggests a quasi-dramatic style of performance, and Monteverdi directs that the nymph should stand apart from the trio of lower voices that functions as a chorus, commenting on the nymph's anguish.

Zefiro torna: 'West wind return, and makes the air fresh with sweet accents. From the mountains to the deep valleys the harmony of the songs grows richer. I am alone and abandoned, tormented by the ardor of two beautiful eyes. At times I weep, at times I sing.'

Chiome d'oro: 'Golden hair, my beautiful treasure, how you bind me in a thousand ways. The precious, loving, coral lips of my lover bless me should they speak. I enjoy the wounds of my beautiful bonds.'

Lamento della ninfa:

Trio: Febus had not yet revealed the day to the world when a young girl came out of the woods. Her pale face showed her sadness and she sighed from the heart. She moved here and there walking amongst the flowers, crying thus for her lost love.

Nymph: Cupid!

Trio: (she said)

Nymph: Where is the faith that the traitor swore?

Trio: (The heavens stopped and listened to her.)

Nymph: Make my love return to what it once was, or kill me so that I am no longer tormented. He destroys me. He is so proud that if I flee he courts me again, but there is no love in his heart. I shall never enjoy such sweet kisses from that mouth nor such gentleness again.

Trio: (Poor miserable one, she cannot endure any more such coldness.)

Trio: And so, amongst the scornful herbs she cried to the heavens so much that in the hearts of lovers flame was mixed with ice.

Der Herr denket an uns, Cantata No. 196, one of Bach's earliest cantatas, was probably written in 1708, at Muhlhausen, for the marriage of Pastor John Lorenz Stauber and Regina Wedemann, the aunt of Bach's first wife. The text is Psalm 115, verses 12-15.

Quartet: 'The Lord has been mindful of us; He will bless us; He will bless the house of Israel; He will bless the house of Aaron.'

Aria: 'He will bless them that fear the Lord, both small and great.'

Duet: 'The Lord shall increase you more and more, you and your children.'

Chorus: 'For you are blessed of the Lord, who made heaven and earth. Amen.'

Notes by DIANE ENGLISH

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HISTORICAL PERFORMANCE ENSEMBLES consists of a number of chamber groups involved in the interpretation of music according to the style of its time. The ensembles include graduate and undergraduate students at the University of Toronto under the supervision of Professor Timothy McGee, assisted by David Smith and Stephanie Martin.

We gratefully acknowledge the generous assistance of the following: David Fallis, John Ferth, David Klausner, Richard Kolb, Harvey Olnick, Scott Paterson, Michael Purves-Smith, Robert Taylor, and Wilfrid Laurier University.

The harpsichord and Baroque organ were purchased for use by the Faculty of Music through the generosity of the Rupert E. Edwards Foundation.

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The Faculty of Music cordially invites you to attend other events in the Edward Johnson Building. Throughout the year, there are many recitals by Faculty members and students, as well as orchestra, band, choral, jazz and opera performances. Information is available in the Calendar of Events, which may be picked up in the Main Lobby near the Box Office. For information, telephone 978-3744.

Contributions for the scholarships or operating funds (payable to the University of Toronto and directed to the Faculty of Music) are most welcome and are eligible for a receipt for income tax purposes. Please address donations or enquiries to Professor Carl Morey, Dean, Faculty of Music, University of Toronto, Toronto, Ontario M5S 1A1. Telephone 978-3761.

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UPCOMING EVENTS

THURSDAY,
APRIL 6

THURSDAY NOON SERIES RECITAL

A program featuring performances by student chamber ensembles

12:10 pm

Walter Hall

Free

SATURDAY,
APRIL 8

U OF T JAZZ ENSEMBLE

An exciting evening of big band sounds directed by

Toronto Arts Awards winner Phil Nimmons

Selections will be made from arrangements and compositions by:

Hancock, Mintzer, Nestico, Silver, LaBarbera, Golson,

Hooper, Harris, McConnell, Brookmeyer, Nimmons and Jones

8 pm

MacMillan Theatre

\$7/\$5 students, seniors G.A.

SATURDAY,
APRIL 15

FACULTY ARTISTS SERIES

Special guest Felix Galimir, violin, performs

Schönberg's Verklärte Nacht, Op. 4 with

Lorand Fenyves, violin; Steven Dann and Kent Teeple, viola;

Vladimir Orloff and David Hetherington, cello.

Also performing are Lois McDonall, soprano; Joaquin Valdepeñas, clarinet;
and Patricia Parr, piano

SCHUBERT

Duo in A Major, D.574 for violin and piano

BRAHMS

Lieder:

An eine Aolsharfe

Wie Melodien zieht es mir

Unbewegte laue Luft

Meine Liebe ist grün

JOHN HAWKINS

Light to Dark for soprano, clarinet and piano

8 pm

Walter Hall

\$12/\$7 students, seniors

TUESDAY, MAY 2
THURSDAY, MAY 4
SATURDAY, MAY 6

OPERA EXCERPTS

The Opera Division presents fully staged and
costumed scenes from the operatic repertoire

8 pm

MacMillan Theatre

\$7/\$5 students, seniors G.A.